

Design

FOR PROFESSIONAL ARTISTS AND CRAFTSMEN

MAKING GIFTS FOR CHRISTMAS

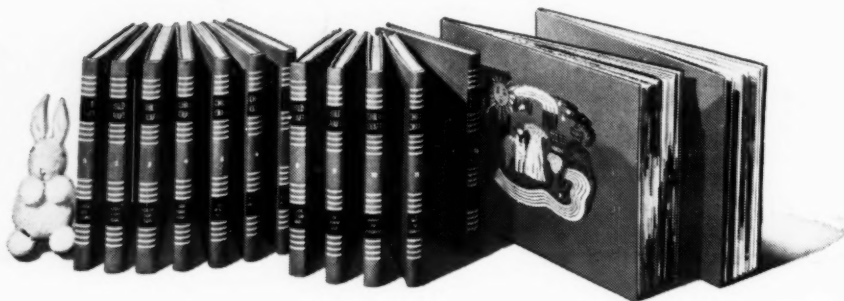


DRAWN BY R. BUEHRIG

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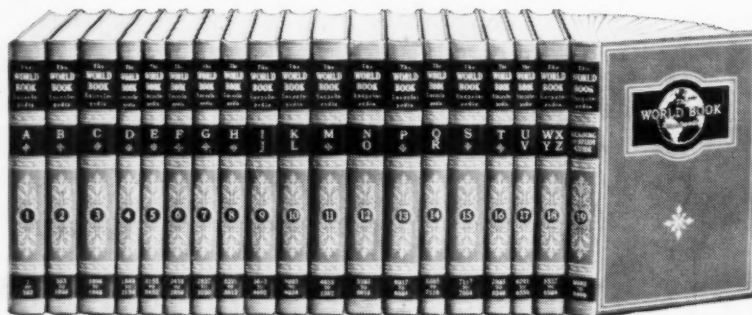
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THE ART COLLECTOR

by FLORENCE LEWISON

IT'S a far cry from writing and producing radio mysteries to art collecting, but Mr. Himan Brown ("The Thin Man", "Inner Sanctum", "Bulldog Drummond", etc.) finds the transition easy. After rehearsing the horrors of mystery shows all day he welcomes the soothing effect of fine paintings and sculpture, when he goes home at night.

Mr. Brown approximates the popular Hollywood conception of a top executive. As we went from room to room in his Manhattan apartment, to see his art collection, telephone calls from the studios kept him busy pressing extension buttons. "It's like this all day," he grinned.

In the dining room and living room are his prize art possessions; Renoir, Rousseau, Dufy, Modigliani, Roualt, Daumier, and an exceptionally good Picasso, among others. Excellent early pieces by Joseph Hirsch, William Gropper, Jack Levine, Burliuk (and one charming portrait of Mr. Brown's daughter by Raphael Soyer) share company with a delightful Mary Cassatt. Complementing these paintings are several polished bronzes, superb examples of that master sculptor Lachaise (purchased from the artist's widow) and an uncommonly good Lipschitz sculpture in rough bronze—"Circus Bareback Rider." These are displayed judiciously on the mirror-backed mantel, massive chests and consoles.

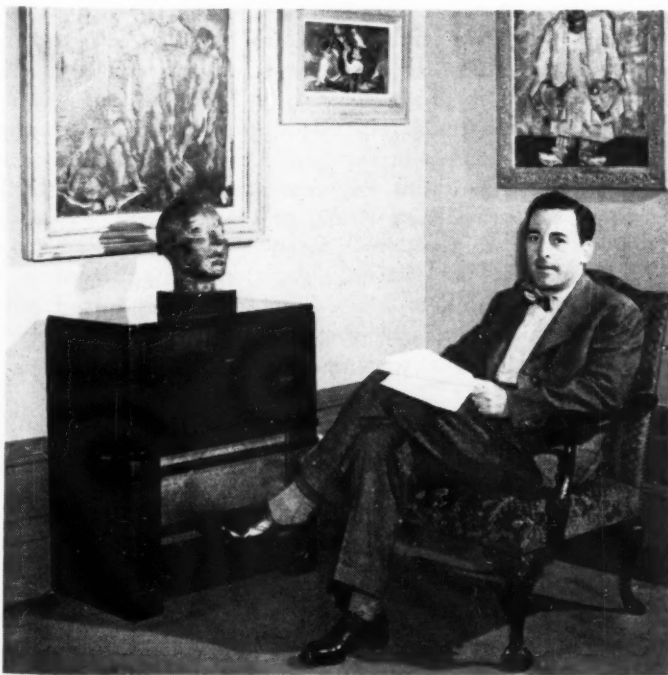
The bedrooms and study contain American art of the Kopman, Menkes, Grosz, Gwathmey schools.

In the room where Brown does much of his radio-script preparation, he showed me a small Monticelli which he picked up at auction, a very fine little canvas by Twachtman, a rare Hartley pastel. Crammed into corners and closets are paintings for which there is no more possible wall space, and his country home in Connecticut carries the overflow which includes a favorite Klee and Utrillo.

"Most of my acquisitions are purchased through the galleries and auctions. Auctions are my weakness. I'm an auction fiend and rarely miss a good one if I know when it's taking place. Look at this marvelous set of Rowlandson water colors and drawings I came back with one day! And this folio of original sketches for the ballet by Picasso."

"What started me on collecting? Well, I admire creative things and the people who are responsible for them. I never studied art but I had some music, even conducted symphony orchestras once. Then I turned to the theater and was an actor for some time, eventually hooking up with radio and the writing and producing end of it. The interest in art just naturally fitted in somewhere along the way.

"Since radio allows me little time to be creative in another form, I feel there is something equally productive in fostering the creative works of others. That is one reason why I like to encourage new artists by buying their work." ● © MCMXLIX



Mr. Brown, a soap opera impressario, as well as producer of many radio mystery shows, has an impressive collection of contemporary art. Pictured above are a Lachaise sculptured head, and paintings by Menkes, Gropper and comedian, Zero Mostel.



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DECEMBER, 1949

Gerry A. Turner, Executive Editor

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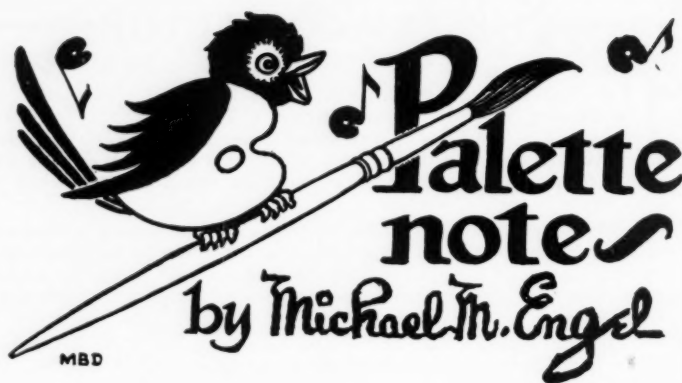
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DID YOU KNOW THAT:

August Strindberg, the famous Swedish novelist, whose Centennial was celebrated this year, was also a painter and musician No tuition was charged by Howard Pyle in his Wilmington art school. He had been so successful that he did not need the money, but only those of exceptional talent were allowed to enter The stained glass window in the parish church at Cransley, England, which contains a likeness of Winston Churchill, is said to be the only one showing a man smoking a cigar A man in Hilton, N. Y., named Orange A. Green has a daughter named Violet Green Velasquez painted his portrait of Maria Anne of Austria in three colors, vermilion; umber, black and white The art of Suzanne Valadon, though rare and sought after abroad, is little sought after by collectors in America, while her son Maurice Utrillo enjoys his greatest popularity here Count Hans Wilczek began to restore, in 1873, the medieval castle Kreuzenstein. This was his ancestral seat near Vienna, and the task took 33 years.

The German Protestant court of the middle 16th Century regarded a nude by Lucas Cranach the Elder as indecent. Thus they hired a clumsy artist to overpaint the body with clothing. In recent years it was restored as originally painted by the master The great collection of self portraits in the Uffizi Gallery was started by Cardinal Leopoldo de Medici in the 17th Century. Quite a number of American painters are represented in the collection Charles Willson Peale, portrait painter, named his sons after the great old masters, Raphael, Rembrandt, Titian and Rubens but only the first two followed in his footsteps as painters The first ready-mixed paints were manufactured by the Averill Paint Company of N.Y.C., using as a basis, patent No. 66,773 granted on July 16, 1867 to D. R. Averill of Newburg, Ohio. The concern went out of business at the turn of the Century. It was unable to maintain a "Standard" paint.

In 1900 the U.S. Customs officials closed the Duveen establishment in N.Y.C., to investigate supposedly false invoices involving many millions of dollars worth of imported art treasures. No case could be proved by the government, however Henry O. Tanner, the famous Negro religious painter, was born in Philadelphia, the son of a Bishop. Never receiving recognition in America, he spent most of his remaining years in Paris. He was considered the greatest artist that America ever produced, by many art critics and collectors. (please turn to page 26)

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my opinion of CHRISTMAS CARDS

ARE YOUR GREETINGS WORTH THE PAPER THEY'RE PRINTED ON? HERE'S WHAT
A POPULAR ART-EDUCATOR THINKS ABOUT THE SUBJECT.

By

RALPH M. PEARSON



ON my desk, as I write, lie two Christmas cards. Both were sent me last Christmas by supposed friends.

One card represents a gesture of real friendship and warms the "cockles of my heart." The picture on the front of this card is a reproduction of an important painting by a genuine contemporary artist. On the inside leaf, which came blank from the printer, is written a friendly message: *Hello Ralph. My family wants to see your family again. When does that event happen? Merry Christmas. Bob.* There is nothing printed on the card which says *Christmas* either in picture or words.

The other card I can think of as nothing else but a personal affront. It leaves me cold, puzzled, and not a little hurt. It is from one who had been friendly in the past but from whom I had not heard for a couple of years. It has a Christmassy snow landscape on the cover, and inside is printed in fancy type: *BEST WISHES FOR A MERRY CHRISTMAS AND HAPPY NEW YEAR.* Below this is written in long-hand: *Mr. and Mrs. Charles Brown.*

Both cards cost approximately ten cents, of that I am sure. Why am I pleased by the one and hurt by the other?

The first card has the intrinsic value of showing a genuine work of art by a leading artist of my own time. I value that work—so I value the gift. I am pleased that my friend knew I should like it and took the trouble to find and send such a gift. I am also pleased that he took the trouble to write a personal message.

The second card says *Christmas* in picture and printed words but contradicts the spirit of Christmas as a message from one person to another. I know and everyone knows that such cards are printed in millions and sold in every corner store. The unwritten message the card brings me is unmistakable and runs something like this:

Mr. Ralph M. Pearson, New York City: It is Christmas and I must do something about it for the people on my list of friends. I don't care enough about you to take any trouble whatever or to make your greeting different from all I send. So I have bought a batch of cards at the nearest store and stamped and addressed them. They cost me thirteen cents each. You aren't worth the trouble of writing *Hello, old top* in my own hand, but obviously I have to take the trouble of letting you know whom this Xmassy gift is from and so I have signed or had my secretary sign all the cards with *Mr. and Mrs. Charles Brown.* I hope you will appreciate the fact I have spent thirteen cents on you.

One card has nothing about Christmas on it but *is* the spirit of Christmas.

One has Christmas in picture and words all over it but *denies* the spirit of Christmas.

It is easy to surrender to commercialism and the conventional way. It is difficult to hunt out the noncommercial product not sold in every store and make appropriate selections for each friend. It is also difficult, perhaps, to write a personal greeting. Is Christmas worth this effort? ●



When Christmas and greeting cards are store-bought, they should have a personalized touch added by the sender.

Avoid the Holiday Rush



ABOVE: Finger painted articles show ingenuity and thoughtfulness by their personalized appearance.



Article by

VICTORIA BEDFORD MITCHELL

(Binney & Smith Studio)

OFTEN, in spite of warning signs, children are caught unprepared at Christmastime. Because of school hours, their shopping time is limited, as is their spending money. The art teacher can help youngsters create useful and exciting Christmas favors, with a bit of ingenuity and some basic information. With natural and discarded materials, a few inexpensive articles and familiar school art supplies, many lovely and useful gifts can be made by students aged six to sixteen.

SUGGESTIONS FOR THE ELEMENTARY GRADES

Young children need not break open their piggy banks if they rely on natural materials. Small stones are fine paper weights. Some of the stones are so lovely that only a scrubbing and shellacking are needed to accentuate the color and texture. Others have pleasing shapes, but need tempera colors and decoration to make them attractive. For original and fitting designs, think of a story-design, of the source of the stone or the circumstance by which it was found. Was a smooth stone found in a brook? Then, were you aware of a reflection of sky and clouds, or was a small fish swimming by? Were those chunks of granite at the edge of the woods? Perhaps small ferns and flowers grew over them?

Moss, vines, bees, birds, butterflies, frogs, twigs, berries and other things of nature may obstruct your view and make your search a fascinating expedition. Remember, design is everywhere and exploration brings awareness of it.

Large stones, rocks and bricks are adaptable as doorstops and bookends. Paper, cut from folded or flat sheets, can inspire creative designs. For bookends made of half-bricks, geometric cut-outs can be combined, making either abstract or non-objective compositions. The papers are used as stencils during the tempera painting process, and later for room decoration.

SUGGESTIONS FOR JUNIOR HIGH SCHOOL

Students of junior high school age can apply the skill of correct pasting to gift projects for friends and family. Or finger-paintings are an excellent choice. Even simple all-over patterns can be rendered on craft papers to cover ice cream containers, cereal cartons, knitting boxes and wastebaskets.

HOW TO MAKE FINGER-PAINTED GIFTS

1. Measure the article to be covered and cut a paper frame to that size. Use the frame to select a section of a large painting. Cut the chosen section one-eighth of an inch smaller than the inside of the frame. (Paper will stretch when paste is applied.)

2. Pin the corners, face down, to a board and cover the entire surface with Firma-Grip paste which has been diluted to the consistency of very thick gravy. Allow time for the paste to settle into the paper, remove the pins and apply the finger-painting to the craft. Be sure to hold up one end of the paper as you smooth out wrinkles and air bubbles.

Bookbinding is another field for applied pasting and gifts can range from simple folders to hand-sewn books. Beginners enjoy making scrapbooks, snapshot albums, telephone book covers, and folios for stationery, recipes and stamps. Supplies needed are finger-paint and paper, cardboard, colored paper, gummed cloth tape, paste, lacing or ribbon. Here's how to proceed:

MAKING BOOK JACKETS

1. Cut matching cardboards for front and back covers and a narrow center strip, if a stiff edge is desired. Pin an all-over pattern face down to a cardboard, spread paste over the entire surface and wait for the paper to stretch evenly.

2. Allow at least a one inch border as you place the cover boards on the pasted surface.

3. Cut off the excess border, turn the paper over the cardboard corners and then turn the one inch borders to make a neat bound edge.

4. Linings can be of colored construction paper or a harmonizing finger-painting. Cut them a bit smaller than the book size and paste them in while the outer covers are still damp, to prevent the

Mar Art Gifts

RIGHT: Hand painted stones make excellent paper weights, objects for cementing to book-end bases, and decorative art objects. They are simple to prepare.

BELOW: Candlestick holders and candy trays can be constructed of papier-mache and then painted with gay, arresting designs.



cardboard from warping in one direction. The pinning, pasting and stretching directions apply to end papers as well as to covers.

Measured paper frames will help you select good compositions from a pictorial finger-painting. Your booklet can be made in two parts, with wide cloth tape to bind the sections together. Shellac your crafts for protection and brilliance.

SUGGESTIONS FOR SENIOR HIGH SCHOOL

Teen-agers are handy assistants during the holidays. They can decorate the house, trim the tree, wrap packages and create hand-made centerpieces for the festive table.

Let the family wonder and guess; every one will be surprised and delighted with gay papier mache candlestick holders and candy dishes. Again the basic ingredients are few: newspaper, school paste, tempera and shellac are essential; twigs and trimmings are optional.

Floral centerpieces can be modelled in separate units or as a spray of blossoms attached to a graceful branch.

USING SEED CATALOGUES FOR INSPIRATION

Study seed catalogues for the shape of petals and leaves and select the flower favorites of your family. Draw or cut from memory, patterns for each layer of leaves and petals. Layers, (rather than individual petals), should be cut in one piece to avoid bulkiness.

1. Place the cut patterns close together on a pad of about eight sheets of newspaper, (large centerpieces require a thicker pad), and outline the silhouettes with pencil, chalk, or paint.

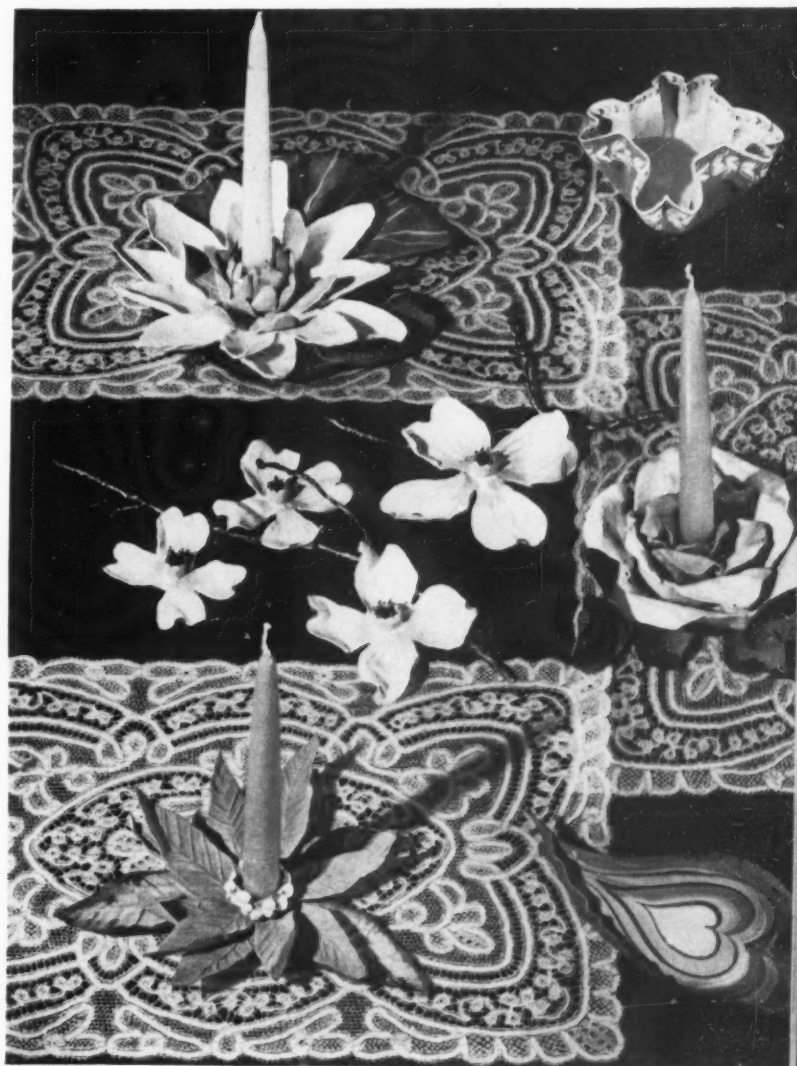
2. Mark the area enclosing the patterns and cut away all excess newspaper edges.

3. Spread paste generously between each page in the pad and press the sheets together. While the pad is moist, cut out the outlined leaves and petals and model each section into curls, curves or angles. Keep a flat space in the center of your top layer for the candle support. This can be part of a mailing tube, the center of a Scotch tape roll or a strong band of folded paper.

4. Dry layers can be cemented together before they are painted, although many students prefer to paint leaves, petals and the candle support while the layers are still apart.

Candy and nut dishes, mint cups and place cards are quickly modelled from a single layer of padded, pasted, newspaper. These small articles serve a later purpose as pin trays.

Artista tempera paint in gold, silver or lovely blended colors, painted on both centerpieces and favors, complete the gifts and shellac protects them for household use. ●



SHORT CUTS TO FINISHED FRAMES

SECOND PART OF A HOW-TO-DO-IT FEATURE FOR ARTISTS



"MORNING AT THE ALBANY MARKET"

Webster

Here, the author frames one of her own paintings for exhibition purposes.

By

BERNICE M. WEBSTER

MY previous article, "Finishing Frames Is Not Difficult," dealt with a rather long method of obtaining professional appearing frames. As a painter, I realize from experience that there are times when one has neither the time nor inclination to go through all this. It often happens, too, that these highly finished frames seem unsuited to certain canvases. This being the case, one must find means of redecorating old frames or evolving shortcuts to meet the new situations. The following are methods which may prove helpful:

QUICK WAYS OF REFINISHING OLD FRAMES

Styles of frames change, just as those in clothes do. There was a time when the plain or the ornate glossy metal frame, or the gilded frame, were about all that one saw at exhibitions. Now very few are used. If an artist is lucky enough to have any of these and brave enough to experiment with them, he might like to try this easy way of modernizing them:

1. Cover the entire frame with thick white casein wall paint (Kemtone is good).
2. Wipe off some of the edges, tops of ornaments, etc., with a moist cloth while still damp, to let a little of the metal show through.
3. Next, paint a thin layer of various colors of tempera (red, ochre, green, blue or all) over this at random.
4. Spray with fixatif when dry. Mix a small amount of raw umber tempera or powder into some of your white casein paint for a warm grey. Paint a thin coat of this over the whole surface, removing part of it with a moist cloth and steel wool, to let the colors show through. (Use the wool lightly or you'll regret it!)
5. Spray again with fixatif.
6. Polish with floor wax.

LAZY MAN'S METHOD FOR RAW WOOD FRAMES

Cover the entire uncarved raw wood frame with thick white or grey casein. Polish with steel wool when dry, and cover with a second coat of thick casein. While the second coat is still moist, paint thin tempera color into the depressions or onto the ridges or both. Dry thoroughly, spray with fixatif, coat with a thin layer of white or grey casein. Dry, polish with steel wool, spray with fixatif, and wax. The appearance of these frames will be somewhat similar to that of the long method described in my previous article, but the elimination of carving, texturing, and some of the spraying and polishing saves a great deal of time.

"Morning at the Albany Market," has this type of frame. The painting was done in thin glazes. The smooth, almost transparent texture of the frame seemed suited to this style of painting.

TRICKS WITH A SPONGE

Coat the entire raw wood frame (or old frame you are redecorating), with two layers of thick white or grey casein. It is unnecessary to polish these layers. While the second coat is drying, mix several saucers of thin tempera, in colors harmonious to your canvases. Using a light hand, dip a fine sponge (such as is used in water color work) into any of the colors and pat it gently over the casein surface. Let it dry. With a clean sponge repeat the process, always drying each color before proceeding with the next. When a pleasingly colored, stippled effect is reached, dry the frame thoroughly, spray with fixatif, and wax. The effect of this method is of vibrant grey, which often proves more interesting than a flat tone.

THE SPATTER TECHNIQUE

An effect similar to the sponge method can be obtained with a toothbrush and piece of wire screening. Here the toothbrush is dipped into the tempera and rubbed lightly over the screening to give a spatter effect. It is a bit tricky to discover the distance to hold the screen from the frame to give the desired size of dots, hence it is wise to practice on old pieces of molding before tackling the good frames. As with the sponge method, successive colors of tempera must be thoroughly dried. The size of the spatters should be governed by the boldness or delicacy of the painting. The color used last will usually be dominant.

OIL PAINTS TO THE RESCUE

"Power," a semi-abstract painting, illustrated elsewhere in this article, strong in color and rhythms, presented another problem. Here the technique was smooth and polished. Texturing was unnecessary. An almost acid blue dominated the canvas with a medium light orange-red demanding a good deal of attention. Lesser spots of near-black and forms of yellows, greens and red-purples completed the scheme. What to do! Trial and error over a smooth white casein

(please turn to page 13)

MAKING SOAP CARVED GIFTS

*AMATEUR AND PROFESSIONAL WILL FIND
SOAP A FASCINATING MEDIUM TO USE*

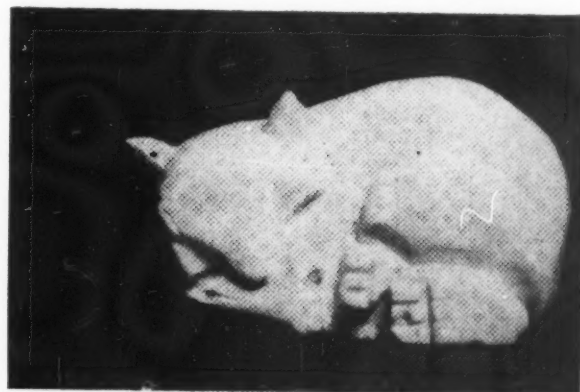
WHEN thinking of self-made Christmas favors, ask yourself this question: "After it has been looked at, is it of practical value?" Here's one type of inexpensive gift that elicits a hearty "yes!". It's familiar to children and adults alike, and the cost involved can be reckoned in pennies. We're speaking of soap sculpture, of course.

The tools required to fashion your own novelty carvings are simply a small knife, an orange stick (or bobby pin), a cake of pleasant smelling soap and a degree of imagination. The sculptured bits make wonderful stocking-stuffers, tree ornaments and party place-card holders. They can be used in the bath at some later date.

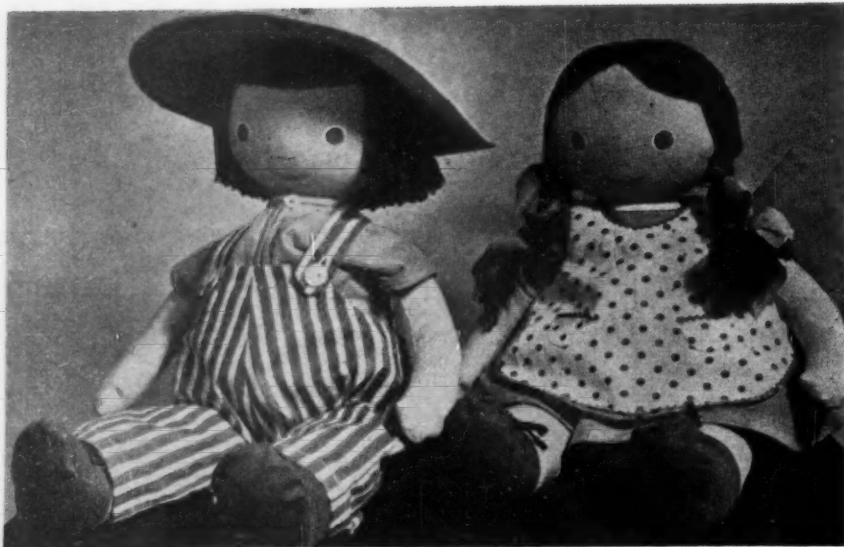
Soap is as easy to carve as clay is to model. You can use soap sculptures afterwards, however, for its more prosaic purpose. Unlike stone or metallic substances, soap can be shaped and smoothed with the lightest pressure of the fingers. An adept sculptor can create his finished product in a matter of half an hour or so. Staining with harmless vegetable dyes adds bright color and individuality, and the little favor can afterwards be wrapped in cellophane, or pipe cleaners can be twisted to create novelty ornamentation. On this page you will see what can be done with this fascinating, inexpensive medium. Try it for this Christmas season. ●



"TWO PORTRAITS" By THELMA GILBERT
Soap sculpture can be a serious art. The above relief carving won a national competition for advanced amateurs.



Examples of carving using soap as a medium. This work was done by grade school pupils.



© Elizabeth Pasler

Make DOLLS this Christmas

GRADE school teachers and parents who would like to create their own dolls as a Christmas hobby, will find the process is not as difficult as one might imagine. And needy youngsters will welcome these warm-hearted offerings, which fill a void no other gift can quite do. The examples shown on this page are the work of a professional, but to a wide-eyed child, your own efforts will seem as lovely as the store-bought variety. And with added experience, you too will soon be able to make dolls of the highest caliber.

1. First, you will need a mold for the head of the doll. The initial step is to model a head out of clay. Spatter a thick coating of plaster of paris over this, being sure to place a thin, water soaked string about the circumference of the head in such a manner that, after the plaster has almost set, the string can be pulled free. This creates a separation. A few minutes later, the two resulting halves can be separated by hand and your mold is now ready. (Note: this procedure will require experimentation, as timing is the most important factor. Otherwise, you will either find your string imbedded immovably, or it will come out with a squishy sound, and the wet plaster will fill in again. An alternate method is to insert bent strips of gal-

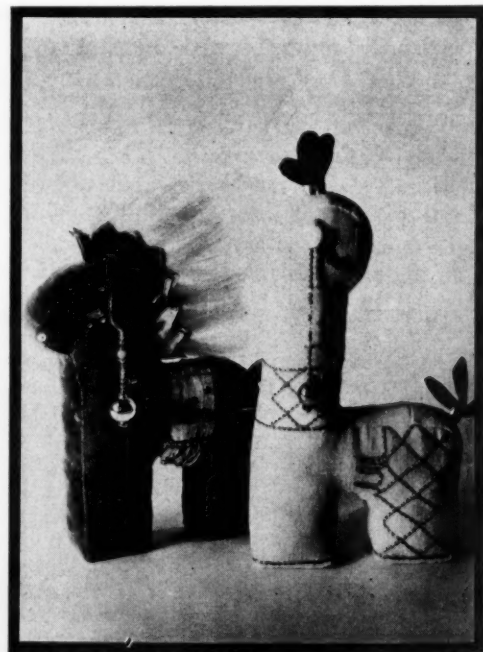
vanized metal. Ask an experienced sculptor to show you how to do this properly—it is simple to learn.)

2. Grease the two inside halves of the mold and then pour or stuff in whatever material you wish to construct the face with. If it proves to be clay again, you can then paint on the features and glaze the head in an oven. If you wish to make it entirely a rag doll, ignore these first two mentioned steps and simply proceed with the following.

3. The body, arms and legs are of basically simple form. They are made by cutting out patterns in two's and then sewing these "front and back" portions together, leaving a small opening through which you can stuff cotton or kapok or small rags. These will fill the figure of the doll nicely. Then, sew up the hole. Attach the arms, legs and head to the trunk by sewing or use of heavy duty glue.

4. Now, paint the face, if you have not already done so, and sew on buttons for eyes, dyed yarn for hair, and so on. (You may glue these on, if desired.)

5. Finally, dress the dolls in five and dime store doll clothes, or create your own. And, last of all, place doll under a Christmas tree and watch some happy youngster's face light up. •



Not all stuffed dolls are human in guise. Here are two groups of nursery animals that, oddly, are great college favorites.

(Continued from page 10)

underpainting evolved the following successful plan. A narrow band of light value cadmium red edged the canvas. Next came a broad band of light neutral grey made by mixing the two dominant colors, pale Prussian blue and pale cadmium red light, to form a transition to the medium value Prussian blue that followed. An outer band of near-black served to accent the frame and hold the other colors together. I have been amazed at the number of people who have spoken of this simple frame.

FRAMING NEEDS PLANNING

While many frames can be used over and over again with various paintings, other canvases are "individualists" who demand special attention. The foregoing examples attempt to help other painters analyze their work. "Morning at the Albany Market," painted in thin layers of



The frame should suit the mood of the painting.

transparent color, needed the feeling of transparency in its frame. "Power" demanded polished texture and strength of color. Finishing a frame means planning for harmony with the same thoughtfulness one uses in his painting.

If a painter is enough of an artist to need frames, he has sufficient creative power to violate most of the suggestions in these articles and come up with his own interesting results. All he needs are materials and courage. He will not find it too difficult and will realize that for just under a hundred dollars I was able to buy and finish twelve raw wood frames and refinish many others. This was recently, when frames were selling for \$25 to \$100 apiece in the sizes I needed. Since many of these frames can be used over and over again (mine have been in five one-man shows to date), it is obvious that an artist can build up a good investment with a minimum of expenditure. ●

HOLIDAY SUGGESTION:

DESIGNING WITH SILHOUETTES

BY

MARIA K. GERSTMAN



Symbols are cut out of black construction paper . . .

MAKING a holiday season gift is always a thrilling experience. More so, if the gift is to fill a real need. A lampshade not only has to blend with its surroundings, but also must accentuate them. Very often it is impossible to find a fitting shade, once the old one has worn out. Therefore, the creating of a new and matching shade is an appealing project for the art class.

A time-saving and efficient way to get satisfactory results, while developing a sense of balance and organization, is to design with silhouettes.

If a plain colored shade is available, it may be used for this purpose. Otherwise the wire skeleton of the old shade—or a new one twisted of wire—may be covered with parchment or transparent cloth. The size and shape of the material may first be drawn on paper.

The illustrated lampshade was cut of parchment which was attached to a wire skeleton with the help of colored cloth-tape. Symbols were cut of black construction paper. The finished symbol was copied and cut in black paper three times (the number varies according to size of figures and their value of repetition on the lampshade) and were laid out on the inside of the shade where they were fastened with Scotch tape. Then the lamp was lighted, thus making the figures clearly visible. (In classrooms, where individual light outlets are not available, a flashlight may be used for the lighting effect). The design was further developed

by adding in-between symbols which tended to close the forms together and to create a continuous and rhythmic movement. (The shade was slowly turned to permit better inspection).

The layout satisfactorily completed, the painting of the silhouetted symbols—as they appeared through the shade—was done with oil colors, while developing detail in the shadowed areas. The major color was the one best suited to the room for which it was intended and other colors were selected to thoroughly blend.

Afterwards the silhouettes were removed, stains of Scotch tape cleaned off with benzine and the outside coated with shellac to protect the painting.

Many variations of this project are possible. In case silk is used instead of parchment, washable textile colors may be employed. Symbols may represent plants, animals or abstract form elements. The use of one or many colors may express ingenuity and taste.

The experience of matching size, shape and color of forms to create a unified whole, as well as the procedure of starting from a general layout and working from there into detail, will show in a rich, yet organized, design that furnishes an attractive gift. ●



The finished lampshade, decorated by the method described in this article, makes an attractive, highly personalized gift.

Stencil painting

FOR CHRISTMAS



CHRISTMAS time means gift decoration time, and the popular stencil and paint technique came to mind at once.

The art of decorating objects for the holiday season is easy to master, provided that certain technical steps are observed and executed with care. Since a perfectly done job is always the most satisfying artistic experience, it is worthwhile to follow these few hints carefully, so that the best possible result may be obtained.

The brush used should be a fine water color brush (perhaps a No. 3 sable brush) which comes to a perfect point when wet. The American Crayon Company has just brought forth its new stencil and paint kit, which grade school teachers will find very handy. It is called "DEK-ALL." Let's use it as an example, since it contains the materials we shall need. First, we must mix the paint.

HOW TO USE STENCIL PAINT

With the colors as they come in the set, it is possible to mix all desired shades. If several objects are to be decorated in the same color, it is advisable to mix a large enough quantity for all in a small jar that can be closed with a lid. This way, if all the items are not painted at the same time, a perfect match is assured. As the paints usually dry rather rapidly when left out on a palette, it is preferable to use it out of a jar. Or you can mix on a palette only a sufficient quantity of paint for use within the next half hour or so. (Then add to it out of the jar as you go along.)

On glass surfaces, the most interesting effects are gained when the color is applied opaquely so that the decorations appear solid, in contrast to the light, transparent quality of the glass.

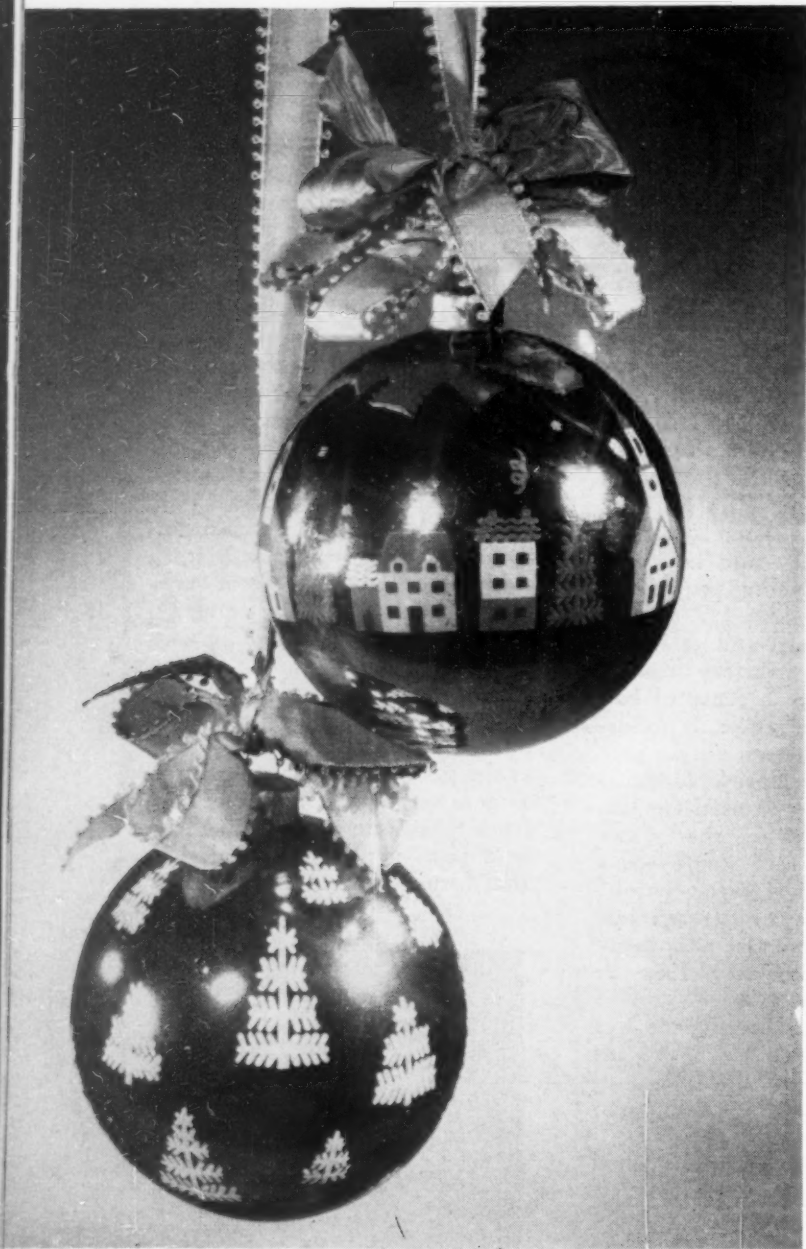
Stencil painting is as welcome a craft for children as it is for art students, designers and anyone who is interested in new craft techniques. Depending on the design chosen, it can be made to be as "easy" or "hard" to do as the artist wishes.

It is possible to decorate tiles most attractively, just to mention one item which would make a lovely gift. Tiles are not only nice to use as stands under vases and teapots, but several of them arranged to form a square or rectangle and placed over a grill-iron table construction make a most charming coffee table. Such a table top fits in with Early American, New Mexican, or French Provincial settings or with garden furniture. In larger quantities, these hand-painted tiles make handsome borders for fireplaces or a kitchen wall.

There are many other possibilities for Christmas gifts, such as tumblers and glassware with names or initials painted on them, fruit and salad bowls, sugar and creamer sets, teacups and such. When decorated by the DEK-ALL process, these make precious personal gifts which will be doubly appreciated because of their unique quality.

CHRISTMAS TREE DECORATIONS

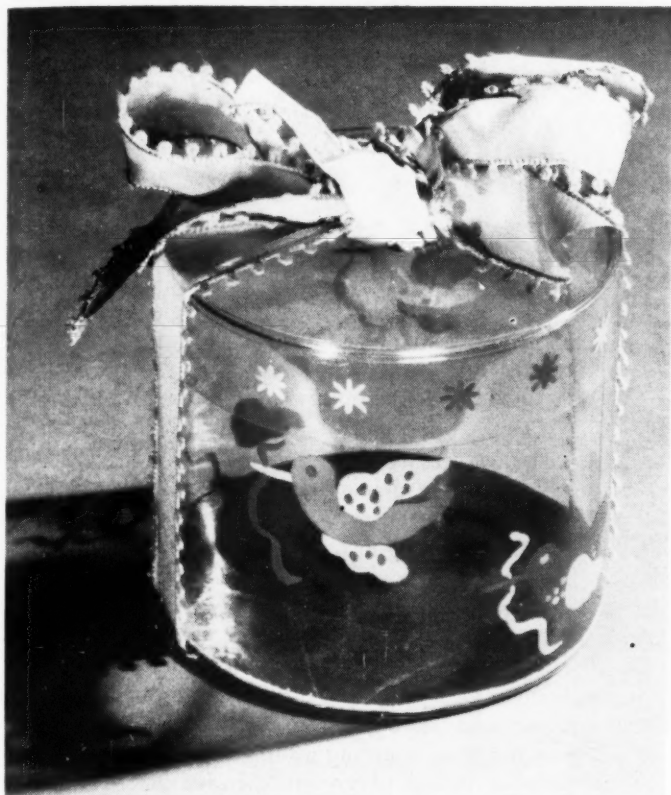
The most fun to prepare for Christmas, however, are Christmas tree decorations. It is possible to cut various shapes of animals, houses, fruit, figures, etc., out of lucite or plastic with a jigsaw and decorate them with gay colors. No matter how your tree is decorated, large, colored glass balls (available also in silver and gold) always make a stunning addition and can be beautifully painted with all kinds of motifs, such as angels, stylized Christmas trees, little houses, lambs, stars, or just abstract design patterns. To paint on a round surface of this kind is not too easy at first. It is very helpful to fasten the Christmas ball to the mouth of a tumbler or the mouth of a bottle with scotch tape, or even to stick it to a piece of plastecine. This way, it is easier to handle the object without its slipping away. The glitter and sheen of the colored glass decorated in other shades and illuminated by the light of Christmas candles adds charm and festive spirit to any tree. ●



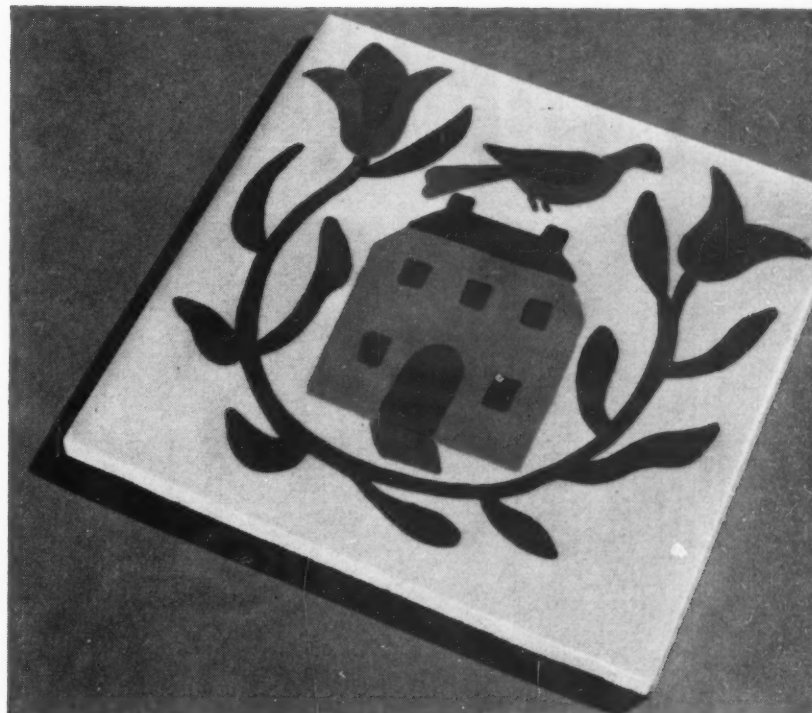
The ornaments shown above were hand-painted by use of the stencil technique described in this article.

Article by

EMMY and NORA ZWEYBRUCK



A bit of bright ribbon around a transparent container makes a clever pin container or handy catch-all. The designs can be painted on by stencils or free hand.



Designs on tiles make lovely plaques for your wall or fireplace.



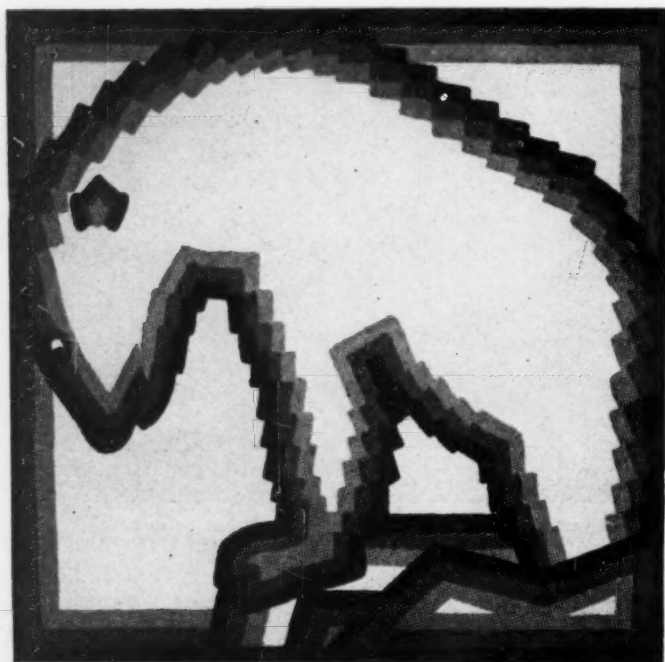
Brighten up your Christmas tree ornaments with stenciled designs. For easy handling, globes may be placed over open-mouthed jar or tumbler.



All for the Christmas tree or gift box. Stencil and paints come in American Crayon Company's new DEK-ALL Kit.

CERAMIC TILES...a personalized gift

IT'S EASY TO BRIGHTEN SOMEONE'S CHRISTMAS STOCKING WITH THESE HAND-PAINTED, PERSONALLY DESIGNED ART PIECES.



The original of this design was used as one of a set of drink coasters. Colors are yellow, red, blue and white.



FLOWER DESIGN:

BUESSO

Finger painting is another applicable technique in the creation of hand-designed ceramic tiles.

THE clever ceramist who wants to make Christmas a time for "giving thoughtfully", should consider the wonderful opportunity presented by the simple, handpainted tile. This is the square, glazed object usually associated with bathroom walls and kitchen motifs. With the application of your own ingenuity, these small objects can be turned into beautiful, enduring, decorative pieces, and will make long-remembered gifts.

Let us consider the many uses for hand-painted tiles. For example, there are the drink coasters. Bright, gay colors, a clever cartoon or caricature traced onto the tile and then painted and glazed, and you have a set that will be the envy of the neighborhood. Hand-painted originals make a Christmas or wedding gift that will make the recipient remember your friendship for years to come.

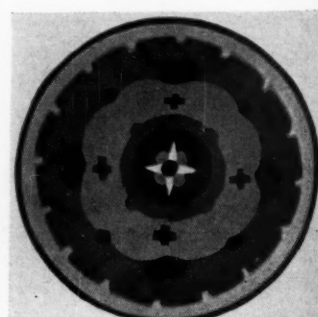
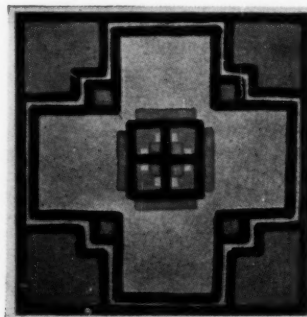
Or, perhaps you prefer to use the tiles as a gay border effect, imbedded into your fireplace, or placed on the mantel. You can also make use of them as tea tiles, to prevent your hot kettle or pot from scarring a table top. Hang a few on a nursery wall or in the playroom. Always strive to create distinctive designs that will blend with the color scheme and function of their surroundings.

A ceramist we know has inlaid an entire floor of her study with a mosaic-like series of hand painted tiles. We also noted she used them as paper weights. And her sun porch was filled with flower boxes—which were lavishly decorated with appropriate floral-design tiles.

The best part of considering tiles as a holiday gift offering is the happy combination of pleasurable effort involved, coupled with the sensible economy of doing them yourself.

One important item is necessary, of course, and that is access to a kiln or oven. Assuming you can arrange to use that of your local school or have your own (even the ordinary kitchen stove can be utilized, with a bit of experimentation for proper temperature) the sole remaining necessities are enameled paints or the equivalent. We might note that it is not imperative to fire-glaze your tiles. You can just as easily paint them and apply shellac on top. (Use of lacquer is not recommended with oils.) Even a brush is not vital; try finger-painting a few. The tiles themselves can be purchased for around ten cents. If you are unable to locate any in your community, talk to a local contractor for home building and he will be able to direct you to a supplier.

From start to finish, a set of six tiles can be made in just the time it takes you to trace the design onto the tile surface, paint the picture, and glaze or varnish the piece. •



Two geometric, hand-painted designs which were used as inserts for wall niches.

Art projects

FOR CHILDREN

On the following pages is a report by the Editors of DESIGN, evaluating the contents of "CHILDCRAFT", one of the most ambitious publishing undertakings of the past decade. An encyclopedia of fourteen volumes, "Childcraft" contains some 3,300 pages and several thousand illustrations, of which thirteen-hundred are in color.

Field Enterprises, publishers of "Childcraft", had, as their objective, the presentation of a how-to-do-it encyclopedia which could be utilized by the often-harassed teacher and parent. Highly diverse in content, a good portion of "Childcraft" is devoted to the creative arts.

Herewith, a cross-section of the art content matter . . .

THINGS TO DO . . .

IN THE CLASS



© Harold M. Lambert

© Ewing Galloway



THINGS TO DO . . .

IN THE HOME

THE PLACE OF ART IN THE CHILD'S WORLD



© Elizabeth Hibbs

Just as some boys and girls like to write stories, so too, others like to draw and paint.

THE evaluation of an entire encyclopedia is a dangerous undertaking. Even when restricting oneself to the creative arts content, the critic has bit off a sizable chunk. The editors of *DESIGN*, mindful of the select audience which it serves, at first were hesitant about reviewing the just-released edition of "*Childcraft*", which has been timed for the Christmas market. After reading the fourteen books, however, one fact became obvious: "*Childcraft*" is the most usable set of books on child development yet published. The art teacher and parent will undoubtedly find a thousand uses for the contents on its vast array of pages. Most important of all, the creative art material is simple, step-by-step and practical.

Headed by Dr. Ernest G. Osborne of Teachers College, Columbia University, the *Childcraft* Editorial Board reads like a "Who's Who" of Art and Education in America. Dr. Jean Betzner of Columbia, Dr. William Blatz of the University of Toronto, Dr. Mary S. Fisher Langmuir of Vassar College and Dr. Lois Meek Stolz of Stanford Univer-

sity comprise the remainder of the Board. All members hold the degree of Ph.D. and are specialists in education, child study, art, and psychology. No mere figureheads, these people have actively supervised the tremendous undertaking with obvious zeal and success.

The art staff too was not idle. The hundred-odd artists who spent many years bringing out their unique contribution to the encyclopedia, won a measure of fame when fifteen of their number were awarded the much-prized Caldecott Medal. To the picture book artist this award is the equivalent of a Nobel Prize, for it signals the recipient as having produced "*the most distinguished picture book of the year*".

On the following four pages you will see samples of the book's content matter. Multiply these samples a thousand-fold and it will at once become apparent why the material in *Childcraft* can be so readily adapted for classroom and home use by parent and teacher.



By Aigner from Monkmeier

Children love to express themselves in paint. This lad was so enthused he kept shouting "Whoopee!" as he plunged the paint brush over the paper.

PAINTING

BEFORE attempting to evaluate a child's art experience, adults must try to understand the child himself, for what he creates is an expression of what he thinks or feels. Adults cannot fairly judge a child's artistic expression according to their own standards, for he has his own way to express ideas. As he has not yet built up clear conceptions of things about him, his *art* may not be meaningful to grownups.

The child of five lives in a challenging world. Every day brings new, fascinating things into his life; an anthill, a storm, the changing season. He constantly explores and experiments. The everyday of the adult is a magic world to the youngster who sees drama in the sound of boiling water, and rain on the windowpane.

Thus, he takes naturally to art, for, by it he can express himself in many ways. He likes the purely physical activity of spreading color on wet paper with his bare hands. He constantly dramatizes and improvises as he works away. It's all an adventure for the child, in a world where he can make purple cows with the dab of a brush just because he wants to see cows that way. Child art is spontaneous and many a fine artist envies this refreshing quality.

IRENE B. CROFOOT ●



© Acme

Art work does not have to be real to be interesting. It can be something you have imagined.



Pictures 1 and 2 courtesy of Marilyn Swanson; Pictures 3 and 4 courtesy of The Art Institute of Chicago.

The four year-old draws a head; at five he adds a body, hands and feet. The six year-old draws more details and perhaps action, such as throwing a ball. At seven there may be signs of imagination, like putting a face on the sun.



© Pinney, Monkmeyer

What is more fun than to make dolls from cornhusks and to paint them?

CHOOSING A HOBBY CRAFT

A HOBBY is something you do just for the fun of it. There are many a child may choose from. Some boys and girls like to carve things out of soap, or model in clay. Those who are clever with their hands will choose woodworking. There's fun in making your own toys and party favors. Like the little girl shown above who selected a number of discarded cornhusks, got a large paint brush and several jars of tempera and made little dolls of them. This same technique was originated hundreds of years ago by our pioneer ancestors who were far from any stores, and in any event had little money to spend for these relative luxuries. From these circumstances evolved the rag doll, constructed of discarded bits of cloth and with shoe button eyes. In the 1880's, little girls played with china dolls stuffed with sawdust. For as little as a penny, small china dolls could be bought, in those days. Today they are collector's items. And that's a good thought—collecting dolls you have made yourself can be a fascinating hobby. The thrill of making things affords many hours of pleasure.

An easy and inexpensive suggestion in the hobby field is to have children collect paper dolls from cut-out books. These can be dressed with bits of cloth, tinsel and so on, and afford the child an outlet for creative, imaginative fashion design.

CLARA M. LAMBERT •



© Loder

No toy which comes from the store will give you as much joy as one made with your own hands.

ADVENTURES WITH A SCISSORS

YOU will be surprised at the number of useful and ornamental things a child can make from odds and ends about the house, on a rainy day. All you need besides these are a few simple tools and the magic of your hands. Some of these things can be kept and others will serve as thoughtful gifts. Friends will value your gifts the more because you made them yourself. You can use designs shown in books, or buy some, but it is much more fun to make your own.

For example, here's how to make a pair of showy mittens for a clever lapel ornament.

1. Lapel ornaments can be made of felt. Find a little piece; perhaps there is an old hat around the house that nobody needs anymore. In addition you will need a scissors, some colored embroidery thread, a piece of tissue paper for making a tracing, and a pencil.
2. Draw or trace an outline of a mitten onto the tissue paper.
3. Cut it out with the scissors and use it as a pattern.
4. Place it over the felt scraps and cut out four pieces exactly the same size and shape as the tracing.
5. On two of the pieces, sew buttons or embroider a design with the needle and thread. These will serve as the backs of the lapel mitten ornament.
6. Using an overcast or over-and-under stitch, sew the other two pieces of felt to the first two. These will make the palms. Leave a small opening before you finish sewing, and stuff some cotton into the mittens, making them as plump as desired. Then sew the hole shut.
7. Attach the mittens together with a string or cord of yarn and affix to your lapel. It's easy, isn't it?

MARTHA PARKHILL & DOROTHY SPAETH •

MAKING TOYS

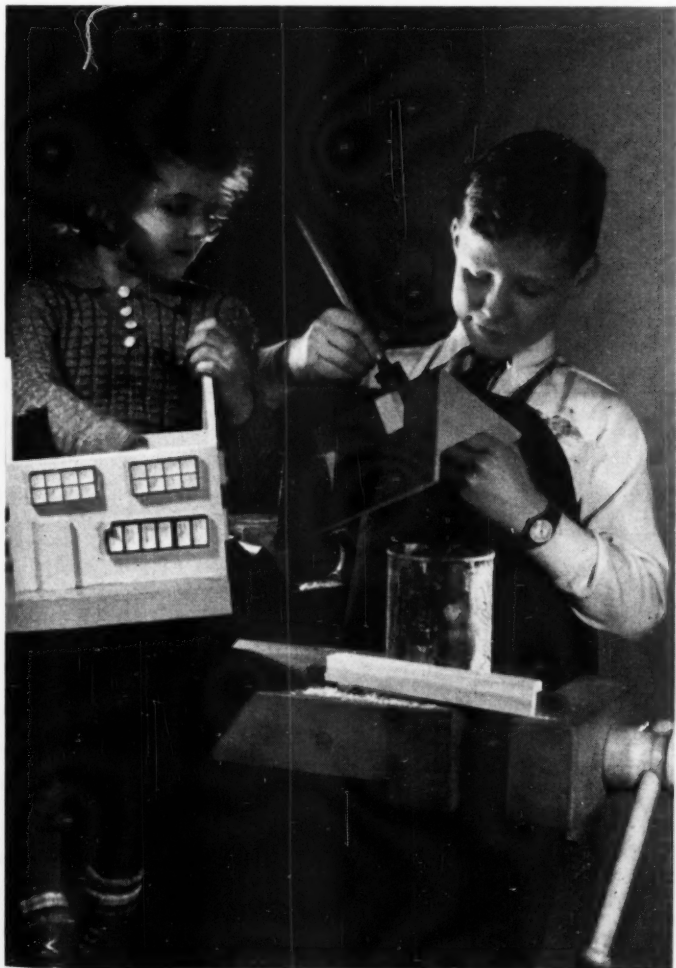
A TOYSHOP, with its cans of paint and its curly shavings on the floor, is one of the most exciting places! Often, when we think of toyshops, we think of Santa Claus and his elves getting ready for the Christmas rush. What could be more fun than to be your own toy tinker with a workshop that is all your own? There, amid the pine boards and turpentine, you can spend many happy hours making toys for yourself and your friends.

All you will need are a few basic tools to start, some wood and a place (in the basement or garage at home?) to work.

WOOD: You can buy wood, planks or wallboard at any lumber yard. A less expensive way is to use orange crates and apple boxes. Saw them apart and pull out the nails carefully. Orange crates make good, thin boards, and apple crates are a little thicker. Ask the grocer to save these boxes for you.

TOOLS: You will need at least a crosscut saw, a coping saw (with adjustable frame) a file, screwdriver, hammer, try-square, brace and a few bits, and a vise to hold the wood when you work on it. Keep all your wood in a box so it is handy and kept clean. With this basic equipment (a few dollars will buy it all) any youngster can follow the directions (shown in "Childcraft") to make bookcases, shelves, a bulletin board, teeter-totter, chairs, tables, doll houses or sandboxes. Jigsaw puzzles are also fun to make and you can combine your skill at painting with all these wonderful woodworked articles.

LAWRY TURPIN ●



© Wolf & Tritschler, Black Star

Making your own toys and playthings gives a great feeling of accomplishment.

RAINY DAY PASTIMES

ALL children are restless on a rainy day. Confined indoors, they generally resort to imaginative games that send them whooping through the house like a pack of wild indians. (Which may be just what they are playing!) Sanity can be restored to the parent at wit's-end by supplying them with a handful of colored chalks, pastel sticks or crayons, and large pieces of paper that can be affixed to an old bulletin board or a converted basement "artist's studio." These papers need not be the expensive, store-bought type. It's just as much fun to work on wrapping paper, paper cartons and the like.

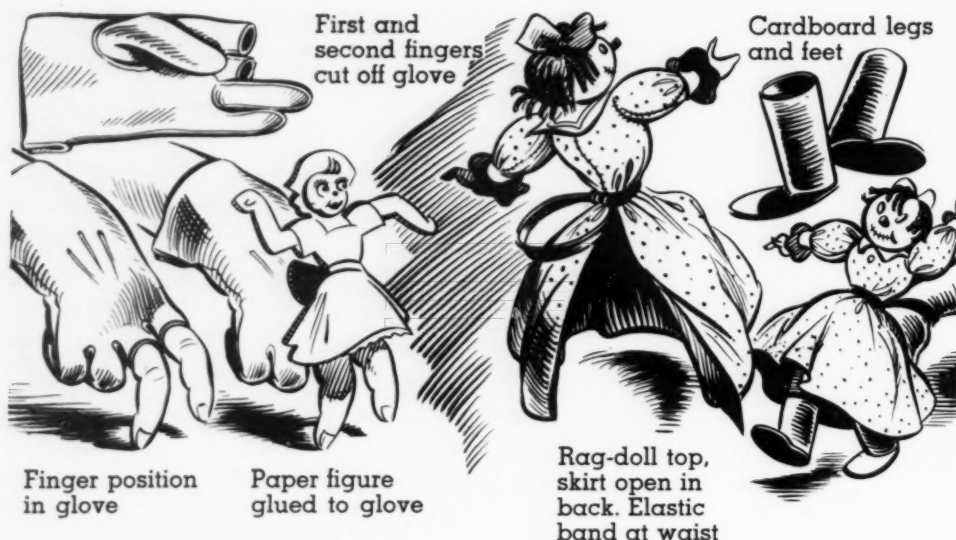
You might let the children have empty jars with labels. They can cover the labels with opaque paint of the casein, or tempera type, which dries quickly, and then design their own labels. These jars make a delightful stock for a make-believe grocery store or science laboratory.

Another possibility is to give the children jars of finger paint. Working over newspapers laid on the floor (to catch the drippings) the young artist will have free rein for his imagination. Finger paints are low in cost, no brushes are needed and there is a certain sweeping freedom allowed by no other paint medium. Truly, paints and paper can turn a rainy day into a holiday for children. ●



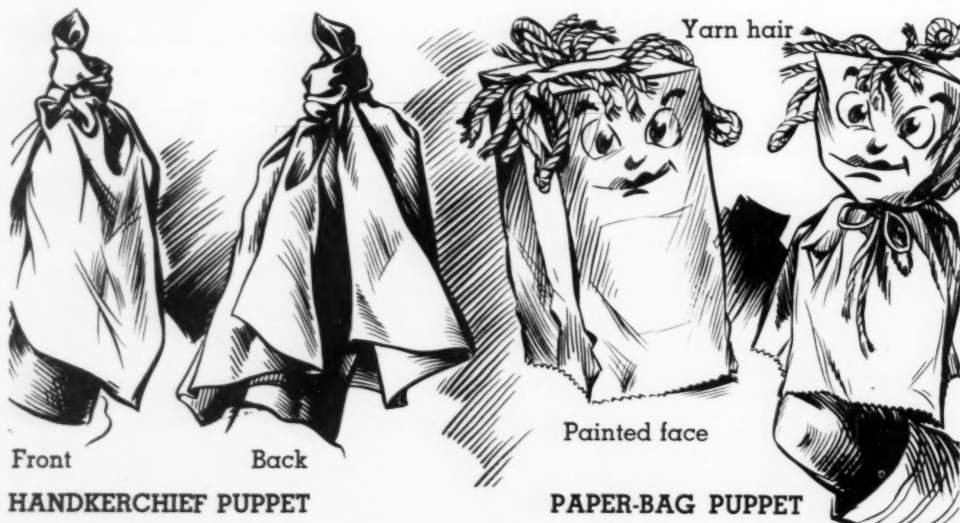
© Vivian Rodvagin

Five-year-olds like to draw. They have enough skill to express their ideas, although adults may not always understand them.



GLOVE PUPPET

FINGER PUPPET



HANDKERCHIEF PUPPET

PAPER-BAG PUPPET

PUPPETS ARE EASY TO MAKE

THERE are several kinds of puppets. Some are easier to make than others and each kind is worked in a different way. The simplest type for children to make, and the one affording them most personal pleasure, is probably the Hand Puppet. These slip over the operator's hand. They are also known as "fist" or "mitten puppets," and consist simply of a head and a loose garment something like a handkerchief, which covers the puppeteer's wrist. The index finger of your hand fits into a hole at the bottom of the puppet's head. Your thumb and middle finger fit into the sleeves, which serve the puppet as arms. You will be delighted at the number of things you can make a hand puppet do. He can wiggle his arms and clap his hands. He can nod or wag his head. He can sit down in a chair, turn the pages of a book, take a bow. Put one on each hand and give your friends some fun by having the two of them wrestle, dance or box. On the right you will find directions on how to make four of these hand puppets.

ALICE M. HOBEN •

FOUR OF THE MANY SIMPLE "HOW-TO-DO-IT" TECHNIQUES DESCRIBED IN CHILDCRAFT.

GLOVE PUPPETS

The first and second fingers of an old glove are cut off, either half-way or all the way. Glue a paper cut-out figure to the back of the glove. Slip your hand into the glove. Your first and second fingers make the legs. With the thumb and other two fingers curled in your palm, you now have a wonderful little dancing doll.

FINGER PUPPETS

If you can't locate an old glove, try making a finger puppet. First, make a rag doll from the waist up. The skirt must be wide enough so you can slip your hand into it at the back. Sew the skirt to the rag doll in the front only, leaving it open at the back. Sew elastic to the top of the part that is open so it will be held tightly around your hand, which you now slip in. Roll two cardboard tubes and glue them. When you paint them and put them over your first two fingers, they make legs.

HANDKERCHIEF PUPPETS

These are the very simplest of all. Just knot a handkerchief so the knot makes a head and then hold the draped part of the handkerchief over your fingers like a skirt. This simple puppet has no hands.

PAPER BAG PUPPETS

You can make a paper bag puppet in a few minutes. Take a bag and draw a line across one side, about a third of its length from the top. Between this line and the top draw a face and paint it. You can use colored crayons if you like. Glue some yarn on top for hair. Gather in the bag at the neck, where the line has been drawn, and tie a string loosely around it. Then, slip your hand into the bag and you have a funny looking puppet.



CONDUCTED BY FLORENCE LEWISON



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A COLUMN OF REVIEWS, CHIT-CHAT AND INFORMATION FROM THE ART CAPITOL OF AMERICA

NOVEMBER'S ONE-MAN-SHOWS PROVE OUTSTANDING!

FREDERICK FRANCK AT VAN DIEMEN-LILIENFELD

Too many one-man shows are of the 'I paint what I feel' variety, where the exhibitor slaps on paint without concern for the rudiments of good art. It is therefore, a rewarding experience to come across the powerful, intelligently conceived paintings of FREDERICK FRANCK. An intellectual and emotional unity forms the basis for this mature work. If categorizing his style may be attempted, one might liken it to the best of expressionism with accents of abstraction. Franck has an alert mind and knows what to do with color and composition in a most stimulating and competent manner. In "Raising of Lazarus", (shown below) he most successfully asserts his abilities.

At the opposite pole is CLEMENT SERNEELS, whose oils are to be seen in the same galleries. This artist gives us portraits, landscapes and still lifes in a quiet, familiar academic fashion that bears the stamp of "French" in feeling. His technique is competent enough and he has a flair for decorativeness, but in summation his work is wanting in verve and originality.

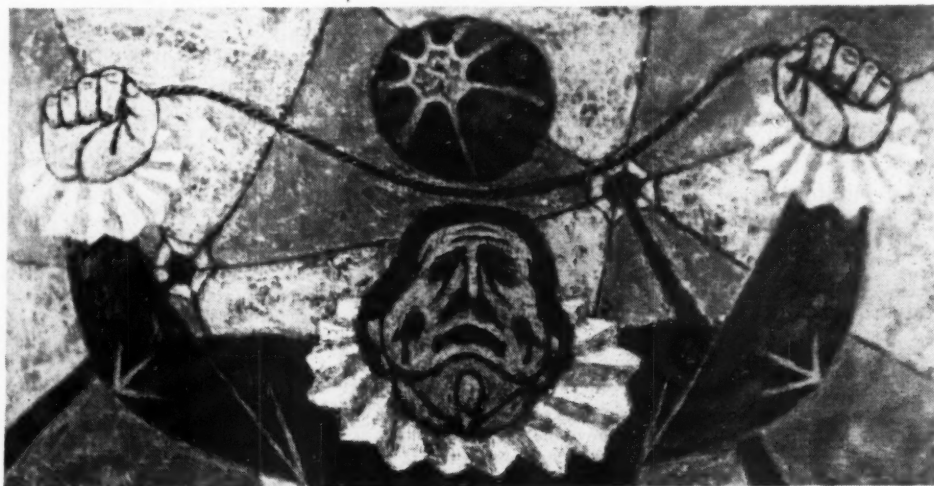
CONTEMPORARY ARTS presents STANLEY

An exhibition of encaustic paintings (oil colors mixed with wax) by STANLEY proves that imagination and inventiveness provide ample subject matter for an artist, right in his own backyard. This young artist can take the most casual, mundane subject, infuse it with exquisite color and arresting pattern and recreate each with a personality you would

with the sympathy and respect that was due him. Early works are somber-toned, but even here we see the forthright manner in which he applied paint, the keenness of his eye in capturing his subject. As he develops, the beauty and intensity of his colors overwhelm the viewer. And his unfailing sense of design conveys physical sensation of swirling movement, dizzying in its perpetualness. Instead of a resurgence of VAN GOGH imitators (as there is sure to be, as a result of this wonderful exhibit) artists would do better to observe the GENUINENESS of Van Gogh and remember that these works are the uncompromising expressions of a man who believed in himself, though he paid the price of anonymity for it in his own time.

WATCH FOR

Masterpieces from VIENNA MUSEUMS coming to Washington, D. C. in November, at the Metropolitan in N. Y. in February, then on to Chicago and San Francisco . . . retrospective show of a living artist, EDWARD HOPPER at the Whitney Museum in N. Y. in February . . . Russell COWLES one-man show at the KRAUSHAAR . . . purchases of CONTEMPORARY art at the Met in May . . . BEN SHAHN at the Downtown Galleries . . .



JUGGLER: rendered in Encaustic

STANLEY

never guess it had. "Juggler", "The Glove", "Sail & Rope", "Cacti" are typical examples of his ingenious exploitation of simple forms into brilliant mosaic-like panels. From a graveyard—"City Cemetery"—he conjures a carefully laid out tapestry, employing the rows of headstones as the basis for its design. In the large "ST. VERONICA", the artist deviates somewhat in style (appropriately), incorporating good drawing in bold sure strokes, with muted colors, achieving the inherent dramatic quality of the theme. (Ed. Note: This piece won The Governor's Award at the 1949 Ohio State Fair.) In several pieces, one detects a bit of 'Mexicana' and a certain amount of sophisticated primitivism, but these may be overlooked since he is always serious in his approach, never wavering in his use of a good palette and understanding of composition. Even STANLEY'S darkest hues have richness and

depth. At their brightest, his colors are always in juxtaposition to a complementary tone. It is a fine show.

VAN GOGH at the METROPOLITAN

Surveying the handsomely installed VAN GOGH exhibition at the Metropolitan Museum, one realizes the utter fallacy of the theory that his emotional instability and consequent mental breakdown not only enhanced but actually produced these great works. The originality of style and fine organization of ideas that speak out to us from these canvases, resulted in spite of his tortured existence. We already have learned from various authoritative sources, that had he been understood and appreciated he might have conquered the harrowing disturbances that finally killed him. We can, therefore, merely conjecture his potentialities had he enjoyed a normal life



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ART, THEN AND NOW:
Appleton-Century-Crofts, Inc.

By Lee & Burchwood
\$4.50

A survey volume covering a half-million years of art. The reader is introduced to art as it was known by the Paleolithic Man at the dawn of history, and is then borne through the ever-moving stream of culture to the present day. Those who are familiar with Helen Gardner's massive undertaking, ART THROUGH THE AGES, will appreciate the scope of this new, similar book, which has some four hundred pages of text plus a special 208 page insert of art photographs. Among the full page art reproductions found in a random leafing, are those of Michelangelo, Picasso, Copeley, Gainsborough, Renoir, Chirico, Feininger and the Municipal Asphalt Works. Kathryn Lee and Katharine Burchwood have done a magnificent job of collaboration on this volume, despite their apparent inability to come to an understanding on the spelling of their first names.

HOW TO PAINT TRAYS:
Charles T. Branford, Pub. Co.

By Roberta Ray Blanchard
\$3.00

Collectors of early Americana and hobbyists who like to create their own decorated trays, chests, gift boxes and furniture pieces, are bound to find this book of interest. It is well illustrated on its ninety-odd pages of how-to-do-it facts. Stenciling and free hand brush stroke are discussed in detail and the dozen patterns illustrated can be readily adapted for personal use.

DESIGN & MAKEUP OF THE NEWSPAPER
Prentice-Hall Publishers

By Albert Sutton
\$7.65

Compact and all-inclusive, Dr. Sutton's book covers the field of newspaper layout and design in an authoritative

manner. This is not a book for the casual artist, but the commercial man will find it useable many times in the day's work. 483 pages of facts, embracing makeup of the modern newspaper, the technical side of reproduction, layout design, type, and art presentation.

"U. S. INDUSTRIAL DESIGN—1949-50"

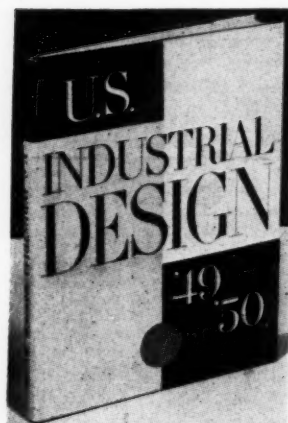
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PENCIL DRAWING, STEP-BY-STEP: by Arthur L. Guptill. Reinhold Publishing Co.

\$7.50

Several years ago, author Guptill brought out a volume entitled: "Sketching & Rendering in Pencil," which met with a degree of success. Now out of print, its place has been filled by this new publishing venture, which is a veritable encyclopedia of information on pencil sketching technique. With three hundred illustrations on its 220 pages, "Pencil Drawing" will afford hours of instructive pleasure that can readily be turned to practical use, for unlike other drawing and painting techniques, here the artist's sole necessary equipment is a handful of inexpensive pencils or a few sticks of charcoal.

Leaders in the fields of art have contributed to this book; you will find the "how-I-do-it" words and illustrations of Eugene Speicher, Henry Pitz, Stanley Woodward, Dean Cornwell, William Auerbach-Levy and many others. Place this under someone's Christmas tree. ●

FORMULA FACT & FABLE

By John J. Newman

Mr. Newman is one of the country's outstanding authorities on painting techniques and art materials. Readers are invited to present their problems to this column. Write: John J. Newman, 5th Floor, 460 W. 34th St., N. Y. 1, N. Y.

Mr. H. S. C. of Malibu, Calif. asks:

IS MOUNTED PAPER A PERMANENT PAINTING GROUND?

If the paper is made of 100 percent rag content and is mounted on a good cardboard, it is excellent for water colors and casein; furthermore, if it is given a coat of re-touch varnish front, back and sides, it's superlative for oil colors too.

Mr. R. M. from New Orleans, La. asks:

ARE HAND GROUND COLORS SUPERIOR TO MACHINE GROUND COLORS?

No. The myth which persists that hand ground colors are possessed of some secret, alchemic magic because the old masters ground their colors manually, is not very consistent with the facts. The earlier painters had their studio kiddies grind their heads off—it took them quite a spell to beat up a mess of color. With the modern, precise power driven mills and competent color chemists to keep an eye on them, we have far better color than our artistic ancestors had.

Mr. M. Y. from Providence, R. I. asks:

WHAT IS THE DIFFERENCE BETWEEN VARNISH AND LACQUER?

Varnish for artists' purposes is a liquid that produces a transparent protective film for oil paintings and is sometimes used as a component of the painting medium. Varnishes vary in degrees of toughness, flexibility, gloss, durability and drying times and are made from oils, resins, gums and turpentine. The aforesaid are oil varnishes as differentiated from spirit varnishes which are made from resins and gums that are soluble in alcohol. Spirit varnishes are not to be used as painting mediums and are not recommended for oil paintings, but may be used to isolate casein underpaintings in preparation for oil overpaint.

Lacquers are also liquids producing transparent protective coats; but they are made from nitrocellulose, cellulose acetate and other such products. They do not dissolve in turpentine or drying oils, but in special, individual solvents such as acetate, butyl alcohol, etc., and vary as to their drying times and toughness. Lacquers are very useful in industrial and decorative fields but are not recommended for use with artists' oil colors. ●



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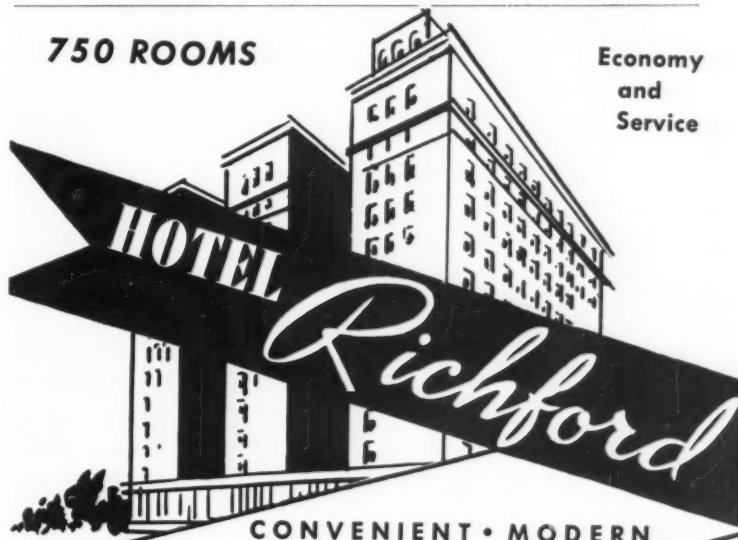
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PALETTE NOTES:

(Continued from page 6)

Joseph Jefferson, internationally famous character actor whose reputation was chiefly gained by his remarkable performance of Rip Van Winkle, was also a professional landscape artist whose work commanded high prices . . .

Winslow Homer helped to organize the American Water Color Society, shortly after the Civil War.

Hobbema, the great Dutch 17th Century painter, finished but one picture in the last 39 years of his life. His own country never recognized his talent while he lived, and he died in the poorhouse . . . Emperor Alexander II of Russia celebrated the 1000th Anniversary of his Empire by publishing a replica of the famous Sinaitic Codex, a very valuable manuscript discovered in 1859 in a convent on Mt. Sinai by Tischendorf. Several colleges and public libraries in this country have copies . . . Henry Sargent was probably the first artist born in Gloucester, Mass. (now the great summer art colony). He studied with Sir Benjamin West. He was the inventor of the Elevated street railway first built on Third ave., in N.Y.C. His most famous painting "The Landing of the Pilgrims" is still preserved at Plymouth, Mass. . . . Aloys Senefelder, a law student and unsuccessful playwright and actor, accidentally discovered lithography, for which he obtained a patent.

Amuliusor, (Fabullus) a Roman painter who flourished in the reign of Nero, was employed in the embellishment of the "Golden House" of that emperor, who was said by Sentionius to have himself the art of painting. The palace became a prey to the flames, during the Great Burning of Rome. ●

A SIGN OF GOOD TIMES



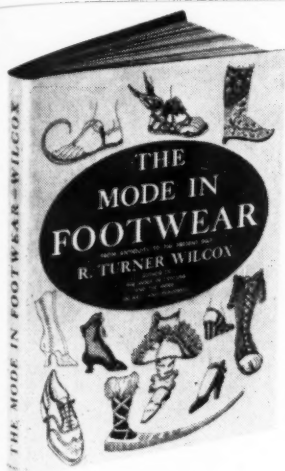
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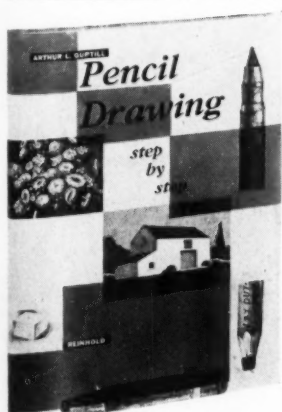
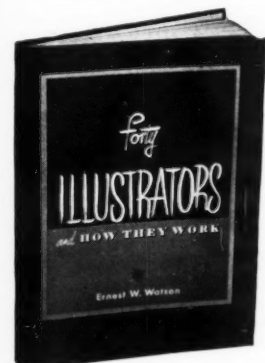
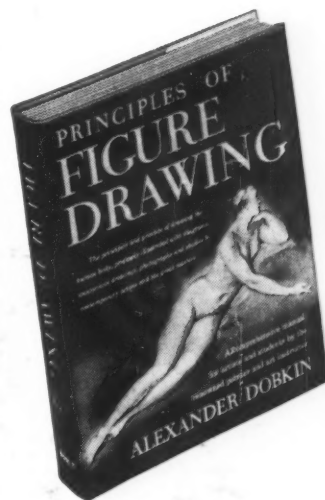
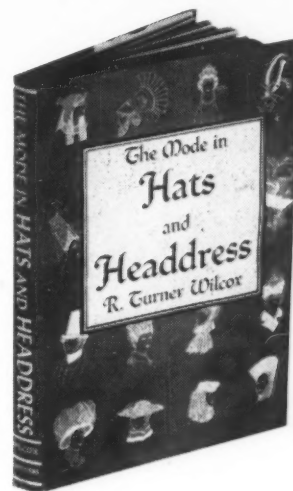
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